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1
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Index

A

Page

Albion	6
Altman's Surfer	7
Anderson's Voyage	11
Away to the fiddle	18
Adrian Camp	53
A Plague in the Witches	32
A Scotch March	42
And the Rink was let me be	57
Altman	64
Andrea Camp	68
A the the grove	70
Air on Acadme	84
Air in de Julia	90

Air in the Arctic	93
Air in the Spanish Banded	97
America's Federal March	104

Albion's Altman	127
-----------------	-----

B

Bottle March	1
Betty Land	20
The Bottom of the Punch Bowl	23
" Brick Mollers	27
" Blue Horse Guano March	37
" Black jolly	38
British Grenadiers	42
Betty's Day	41
Black Flower	51
Brown water	55
Brown Kate	57
Barley Sugar	57

	pages
Barnets Fancy - - - - -	59
Barford Races - - - - -	61
Black Dance - - - - -	62
Bonny lap of a bendow - - - - -	63
Bath Beauty - - - - -	68
Baths Beauty - - - - -	85
Bargo Minuet - - - - -	145
The Bottle - - - - -	138
Belle Catherine - - - - -	143
Bostannias Invitation - - - - -	151
Behind the Bush - - - - -	155
Binks of Lindermay - - - - -	155
<u>6</u>	
Chifton Springs - - - - -	23
Cherry Chase - - - - -	24
Contented You and - - - - -	34

	pages
Country Dance - - - - -	39
Cupid's March - - - - -	3
Casina - - - - -	8
Constance - - - - -	11
Captain Strong - - - - -	41
Campbell's Fairchild - - - - -	36
Country Fairchild - - - - -	62
The Country Bumpkin - - - - -	11
Chimes - - - - -	66
Cackling of the Hens - - - - -	67
The cuckoos nest - - - - -	71
" Country Fairchild - - - - -	76
Charming Whistles - - - - -	79
Adam and Phyllis - - - - -	144
Castle Berry - - - - -	144
Count of Vauxhall - - - - -	145
Cast my love - - - - -	120

	Pages
French Allamance	8
From the man whom I love	13
Franks Minuet	19
Fish Catillon	4
The Fish	63
The four seasons	136
Fishers Minuet	118
From the Fast Breaks the Morn	129

C

The Gloucestershire March	72
Gallant Sailor	73
Green grows the Rushes	75
Grands March	77
General Lasbarys March	25
" Skiphonsens March	43

	Pages
Green leaves and Butter Pie	44
Ge No doblin	58
General Washingtons March	12
Galloway Tom	13
Guardian Angels	15
Gracefull Mrovd	17
General Philipps March	22
Galloping Dreamy Dum	47
General Waynes March	51
Grannewal	52
The Georgia Grenadiers March	54
Gravens Parade	56
General Wolfe	153
Good morning to good night Cap	131
The German Span	139
Give Prouna the word	142

God Save the King - - - - -	Pages
General Charles March - - - - -	120
	25

III

How oft Louisa - - - - -	99
Hope thou mine - - - - -	103
Henry Cut the flowers Bloom - - - - -	107
Here's a Kissing Me - - - - -	91
The Hounds and the Horns - - - - -	132
How imperfect is Expression - - - - -	136
The Happy Bacchanalian - - - - -	143
Harvest Home - - - - -	120
How Hebe - - - - -	125
How should the Gipsy sing - - - - -	146
Here's to the Maiden of Bachelors fifteen - - - - -	146
Happy Hours - - - - -	148
The Highland March - - - - -	67

Handsome Pattie - - - - -	Pages
Hearts of Oak - - - - -	70
High Hedges Minuet - - - - -	74
Handels Sweeten Pipe - - - - -	19
Handels Clarinet - - - - -	80
Highland Laddie - - - - -	31
Here to Cambridge - - - - -	36
The Happy Pair - - - - -	36
The Huntsman's Delight - - - - -	57
Here in the Corn - - - - -	60
Happy Plow - - - - -	62
How and not - - - - -	3
The College Hornpipe - - - - -	10
Mary Dawson's Hornpipe - - - - -	12
Mrs. Batten's Hornpipe - - - - -	49
The Hobby Wedding - - - - -	27
	45

	Pages
Lads of Dance	61
Liberty Land	63
Life won't last forever	64
Liquid Water	23
Lads and Ladies	26
La Mawione	27
The Ladies Medley	28
Love forever	39
Larry Grogan	41
Liondale	41
Lone Americans March	43
Lucky Best Knot	65
Liberty Boys	69
The Lincolnshire March	72
Little Ketchen	75
Lone Landers Grenadian March	45

	Pages
Lone Americans Part	53
Lone in a Village	55
Liquid Water, a dead March	56
The Linnets	20
The Laps of Partis Mill	139
I loaded up my treasures	141
La Salle Margie	117
Mo.	
The Million	130
" Margaret's Amint	149
Major Higgins Dance	68
The man in the Moon	73
March in Simon	74
March in Sudas/Praccabens	84
March in the disaster	95
Maggie Souder	100

Minuet de la Cour	Pages 103
A melody	108
Minis Grace	1
The Pretty Michener	2
Marguerite of Brancey	8
The Morning Dance	21
Margarette's Spirit	22
Marguerite of Buckingham's March	32
Mundach O Blancy	35
Miss Pitt's Minuet	24
Moon Shine	35
Maidens Gallop	39
The Miller's Winding	134
Matron's	137
Miss Bards Minuet	121

My four Shepherds	Pages 122
My Blip to long	124
Marionette	128
Me	
No flower that blows	98
Refine me now or never	142
O.	
Over the water Charley	10
Over the Hills and a far away	60
Over a Pleasure	85
IP	
Prince Ferdinand's March	71
" of water March	72
Poor old Tony	91
St. Patrick's Day	9
Peggy Bawn	14
Prince Eugene's March	54

	Pages
Prime Williams Return	25
Pool Lotia	34
Please open a trencher	36
Penitentialia quick stop	43
Pattys Delight	45
Paddy Whucks	135
Plato's Advice	129
Polly	147
The Presidents March	154
" Philadelphia "	157
Pheasants Dance	66
Pottomatoe Love	67
Pioneers March	69
The King of the Prussian March	5
Restoration	3
The Raptured Hours	4

	Pages
The Rapture	6
" Rose	14
" Rules of Meadow	21
" Reconciliation	47
" Ragged Jinton	24
Rural Felicity	26
The Rose and Thorn	133
" Rump	65
Rob and Jon	75
S	
Sweet Willy @	124
" Robin	126
Susans Favorite	157
So much Dance the quo Herd	66
Scotts Hall	73
Stephen Striplin of the Mill	75
Something Else to do	76

A Soldier's Pain for a lady	86
Sylvan and Cynthia	90
Sometimes Rara	96
Since Love is the Plan	112
See Minnie See	6
Stony Point	7
Smile America	9
Successful Campaigns	13
The Sheep head in Clusters	15
" Seen from the East	16
Permade	18
Soldiers Pay	35
Shilly O' Guine	38
Son of good Drisk	38
Stonewall Pant	42
Settle in our Mob	44

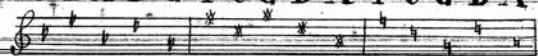
The Storm	134	Widow Henderson	59
A Soldier is the last form	141	" Dixon	59
		William at Lane	131
The view and mops	14	Water pasted from the sea	125
Rainy morning Stride	128	Why hearts my beloved	110
Under the Blankets	39	Ye Social Powers	89
		Yellow-haired Sadder	37
When I followed a lap	152	Ye cheerful virgins	122
Whilst with village maids		Ye fair Popessee	128
I stray	116	Ye nymphs and virgins	110
When I think of my dear	160	Young Stephen a	
as I wish I might die if I see	16	Shephora	70
Well to Helroge	17		
Women and wine	49		
The wild Fisherman	37		

Fine

280 times

N O Hints

Flats Sharps Naturals
BEADGFCGDAFCGDA



Flats, Sharps, and Naturals, are three Characters of great use in Music, viz. A Flat being placed before any Note, it makes it half a Note lower than it is naturally. A Sharp being placed before any Note, makes it half a Note higher than it is naturally, and a Natural reduces any Note made flat or Sharp to its primitive sound or State; For if Flats or Sharps be placed at the beginning of any Tune or Lesson, it affects every Note upon that line or space thro' the whole Tune, unless contradicted by a Natural.

A Scale of Flats and Sharps

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
Left Hand	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
Right Hand	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
Foot	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40

Shakes to the Natural Notes

Left	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
Right	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32

This mark signifies that your finger must be kept on the Hole after you shake & like; or that it must be kept up

Shakes to the Flats and Sharps

Left	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
Right	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32


Common Time

A Semibreve is as long as 2 Minims or 4 Crotchets, or 8 Quavers, or 16 Semiquavers, or 32 Demisemiquavers





Triple Time

A dotted Minim is as long as 3 Crotchets, or 6 Quavers, or 12 Semiquavers


There are two sorts of Time, Common, and Triple, Common Time consists of either one Semibreve, 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, or 32 Demisemiquavers in a Bar and is to be known by the following marks C , C , $\frac{C}{2}$, the first of which C denotes a slow movement, the next $\frac{C}{2}$ a little faster and the other two brisk airy movements, the 3 Three of these Characters C , C , $\frac{C}{2}$ contain each to the value of a Semibreve in a Bar, which must be held as long as you can moderately count 1. 2. 3. 4. The last never contains more than a Minim, or 2 Crotchets, or 4 Quavers in a Bar, this is commonly called French Time Triple Time is known by these Characters $\frac{3}{2}$, $\frac{3}{4}$, $\frac{6}{8}$, $\frac{9}{8}$ the first two of these Characters is Minuet Time one contains three Crotchets in a Bar, the other three Quavers, tho' in reality they both answer one

When you see those marks which are called rests, and understood by the foregoing Example you are to cease playing the length or time of those Notes over them, from which they take their Names. A Pause is marked thus  and at such mark all the Performers in a Concert stop a Moment, in order to join again with the greater Effect, and is often set over the finishing Note of a Song or Lesson.

Of Repeats.

A Repeat is marked thus S. or thus  and signifies that such part of a Song or Lesson must be played twice over from the place whereon they are set. Bars are Lines drawn across the five Lines thus  A double Bar thus  or thus  the first of which signifies that the strain ends there, the last of these having dots on each side denotes that the strain must be played twice over. The Treble or C. Clef is marked thus S. a Direct is marked thus W. commonly at the end of a Stave to shew the place of the first note in the next Stave.

Of Graces

The principal Ornaments or Graces in Music is a trill commonly called a Shake, marked thus  over the Note the Shake or Trill is made from the Note, or half note note above the Note to be shook so that if you would shake D, you must sound E first, which prepares for the Shake, and then shake the finger quick and evenly

on the 6th Hole, concluding with it on, but the preparation and Shake are to be done in the same Breath, all other Notes that are shook except this D, have a single Bellish, commonly called a double Bellish, but I think improperly, which is Performed by winding the Note above the Note shook and concluding on the Note shook.

Example



If E is to be shook where F is Sharp, blow the F and in the same breath put down the Finger on the 5th Hole, and Shake with the finger on the 4th Hole, touch the 6th Hole and conclude with the Note shook as in the Example: therefore you see that the Notes immediately above and below the Note to be shook must be touched to complete this shake, otherwise it will be but an imperfect one. To make a Shake on E where F is Natural first blow F and in the same breath rise up the Finger on the 6th Hole, and shake with the finger on the 5th Hole, concluding with it down. To shake F shake with the finger on the 4th Hole concluding with it down. To shake G shake with the finger on the 3rd Hole. To shake A shake with the finger on the 2nd Hole. To shake B shake with the finger on the first Hole concluding with the finger down for each. To shake C Natural blow the middle D and shake with the finger on the 1st Hole.

Concluding with it off To shake **C** Sharp, blow the middle **D** and shake with the fingers on the 2^d and 3^d Holes together, concluding with them off **E, F, G, A,** and **B** in **Alt**, are shook the same way as those below, only with a stronger breath to each Note **C** Natural in **Alt** the shake of it being very disagreeable and Harsh to the Ear, is for that reason never shook and to shake **C** Sharp in **Alt** found and shake with the finger on the 4th Hole concluding with it down.

All Notes that are shook require the notes immediately above and below them to be touched and to conclude on the Note shook, the lowest **D** excepted, there being no Note lower than itself all notes that Shake are performed in one breath.

There is another grace which I have not found any where treated of and deserves much to be noticed, and set in a clear light, which if I might be permitted the liberty might with propriety be called a double Rollish, and is a shake or trill performed thus. To shake **A** with Double Rollish, first blow **C** shake with the finger on the 2^d Hole, touch **C** again, and conclude with the note shake, & all in the same breath as in the following Examples.

The first staff of music for 'The Rose Tree' is in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of four measures: a quarter note on G4, an eighth note on A4 followed by a sixteenth note on Bb4, a quarter note on G4, and an eighth note on A4 followed by a sixteenth note on Bb4. Above the first and third measures, the word 'tw.' is written.

The above Example has a very agreeable & pleasing effect on the Ear, when properly introduced

Double Reddish



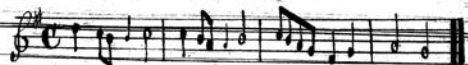
A Beat is marked thus x and is performed by sounding and instantaneously touching the Note below the Note sounded. A Slur is marked thus ~ and is placed over the heads of such notes as are to be played in one breath. A Slide is a tripping with the Tongue, anticipated by one Note above that on which it is made, and is never practised but in descending a 3^d. these little Notes are reckoned in the time, but are used to grace or soften the principal Note.

Example of Slides



A Port de Voix is a tipping with the tongue, anticipated by one Note below, or one note above that on which it is made, and blown or held almost as the Note to which it belongs.

Port de Voix



Rules for Transposing Music

Tunes for the Violin or Flauto being sometimes too low for the German Flute, an easy method for putting them higher is very usefull remember then that there are but two Original Keys A Sharp one and a Flat one, A Key is not denominat'd flat or Sharp from the flats or Sharps marked at the beginning of a Tune, but as the last note called the Key Note requires a Flat or Sharp third to it.

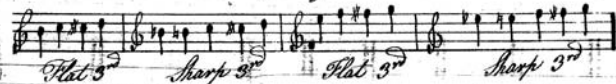
Examples



The two first of these are in a Flat Key, notwithstanding the Sharps at the beginning and the other two are Sharp Keys, notwithstanding the two or three flats.

the last note **B** in the first Example called the Key note, has **D** for its third, which is a flat third. The 3^d Example likewise has **D** for its 3^d but **B** being flattened in the Clifff at the beginning is thereby mov'd half a note more distant from **D** and becomes a Sharp third, the very same properties belong to **E**, which is the Key note in the 2^d and 4th Examples. In order to know a Sharp third 3^d and a Flat 3^d I must observe that the first consists of 4 half Notes or Semitones, and a Flat 3^d consists of three.

Explanation of the four Examples



This holds good for all the Variety of Keys, in the whole System of Music; but note also that in Flat Keys the 6th and 7th must be Flat as well as the 3^d and in all sharp keys the 3^d 6th and 7th must be Sharps the 4th remains flat in all keys, and consists of six half notes but this and also the 6th and 7th are too often Omitted in the Clifff thro' the ignorance, or Carelessness of Musicians, and Transcribers, from hence it is evident that in all Harmony there are really but two keys, one Sharp None Flat.

If the Music you want to Transpose is in a Sharp Key, the first following Table will show in how many different Keys, higher or lower you may put it, with the

proper Sharps and Flats at the beginning, the 2^d Table being a rule in the same manner for Flat Keys (And altho the 7 Notes in Music admit of greater Variety, I shall only make those keys with their proper Signatures which are in general use & most Practicable.



The Tables of Transposition



G A B B C D E F F

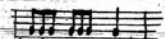
The Method of Double Tonguing

The Double Tonguing is of that importance to a Performer on the German Flute, that no one can be a finished Player without it. It gives spirit and fire to the Allegros, awakens the attention of the hearer in the Largos and renders all difficult passages in Music easy, and is attended with such an amazing articulated execution as surpasses all Imaginations the method to arrive at this point is the action and reaction of the Tongue

against the roof of the mouth, pronouncing the words, *tootle, tootle, tootle* to yourself which done for a few minutes, try to do the same with the Tops piece of your Flute articulating the above *tootle, tootle, tootle* several times running as fast as you can, not to lose the sound of your Embouchure, making the reaction as distant as possible and as clear as the action, which when attained to, then add the other Pieces of your Flute, pulling your fingers on the Holes taking care that your Tongue and Fingers go together, which is the Chief difficulty. You are to observe in the first Lesson for the Double Tongue that the word *tootle* expresses two Notes thus  making the tongue move as equal as possible observing at the same time an exact and strict distance from one Note to the other striking each note as distinct as if they were struck with a Hammer, which is all that is wanted (when you are perfect in the Articulation of the above Notes) to enable you to play any Allegro, where the Notes run in even Numbers as 2, 4, 8, 12. But lest you should find yourself at a loss in the expression of the last Bar but one in the said Lesson, as it differs greatly from the rest, I thought proper to mention it here tho it is partly the purpose of the second Lesson you must observe three Notes before you come to the Minum in the above mentioned Bar, which is to be expressed by the action reaction and action of the Tongue, thus  this passage frequently occurs in Pieces

of Music tho' in different Notes, but must be punctually observed.

The method of articulating and expressing the Notes in the second Lesson where they run in odd number, and go by three and three, the words too must be added also, to the words too, as above thus  and tho' they are all wrote equal, yet you must rest a little on every third Note where the word too falls on, as the Example of three Notes in the first Lesson, shews which Notes you will also find in the first bar of the second Lesson. We have but one more Observation to make which we hope will complet the Pupil in the thorough knowledge of the Double Tongue, which is that in the second Bar of the second Lesson you will see six Quavers and a Crotchet, which must be expressed in the following manner, thus



The three Notes must be used in all Signs, and wheresoever they are intended to be Played in the time of one, be they crotchets, quavers, or semiquavers some Authors have distinguished these three Notes by a figure of 3 over or under them, but as this method is much disused at present, we must direct our Pupils when at a lgt how to know them viz. in counting the measure of such bars, by which means they will soon find out those notes that are to be played in the manner as above recited.

Lesson the First



Lesson the Second



By the Observance of the aforementioned Rules, and Practising these Lessons
there is no doubt but you will soon attain it.

An Air wherein the Double Tonguing is used.



A Dictionary

Explaining such Greek, Latin, Italian and French words, as generally occur in Music.

A Allegro, a common movement.	E Echo, or Echoes, an imitation.	L Largo, very slow.	S Sings, without, as Sings.
Adagio, very tenderly.	of a natural Echo this.	Cometto, not so slow as	Violina, with Violins.
Alligretto, pretty quick.	word is sometimes used.	Lento, or Lendement, slow	Solo, alone, as Traversa.
Allegro, life and vigour	instead of Piano.	M Meno, signifies less as	Solo, for Flute, alone.
Andante, signifies that all	F Forte Traversa, for Flute.	Allegro not so	Spirito, with Spirit.
the Notes, must be played	F.to. or Forte loud.	quick as Allegro.	Passato, or Trasto in a
equal and distinctly.	F.to. or F.to. louder.	Molto, moderately.	plain and distinct manner.
Assai, enough.	than Forte.	N Non, not as non troppo.	Subito, quickly.
Bene Placé, at Pleasure.	B Bis, very loud.	Non, not as non troppo.	Symphony, or by that, which
C Cantata, a song in general.	Fuga, or Fugue is when	Butte, not so quick.	is set at the beginning or
Camera, Chamber, as Chorus.	some of the Parts begin.	P Pia, or Piano, soft.	after, or sometimes in the
Chamber, or Chamber.	certain Air and the other	P.to. or Piano, very soft.	middle of a song.
Con, with, as Con corde, fiddle.	Parts begin some time after.	R Ritardando, very slow.	T Tacet, let it be silent.
D Da Capo, begin again.	imitating the first.	Repeat, Fast, or Quick.	Traversa, a part for Flute.
and end with the first.	ing the same, thro' through	Per, All, slower than All.	Fria, division in three parts.
Strain.	out all the Parts.	B Bis, very quick.	Tutti, all, or altogether.
Dolce, soft, sweet, &c.	G Galliard, a gay, brisk &c.	R Ritardando, or Rit. to	Unione, all the parts, alike.
Dulce, an Air in 3 parts.	gracious, slow & pleasing	express a sort of speaking	Vince, with life and spirit.
	grave a common movement.	or Singing.	Vite, turn, over.
			Volto, Subito, turn over quick.

4

S. *Lovely Nancy*



S. *Minis Grace*



S. *Bellida March*



2

S. *The pretty Millerer*

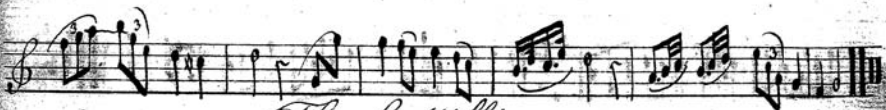
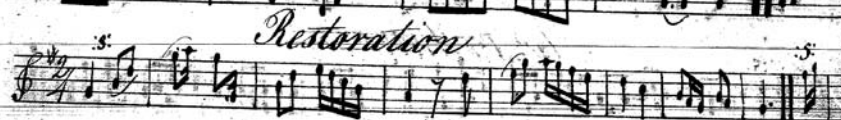


S.



S. *Happy Clown*





The King of Prussia's March

5



6

See Mira, see



The Rapture



Albina



Stony point.

7



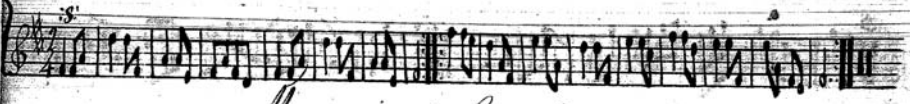
Allemand Sweeper



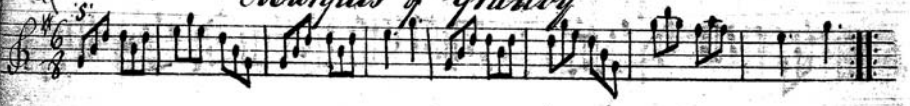
La Promenade



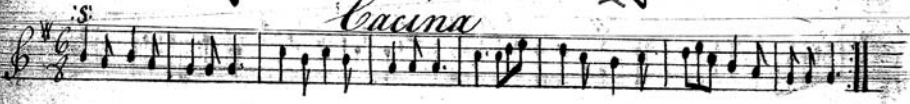
French Allemand



Marquis of Granby



Cacina



St. Patrick's Day

9

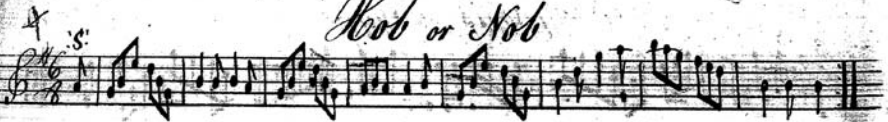


Smile America

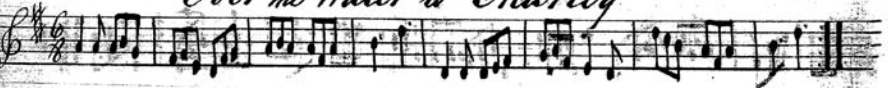


Kob or Nob

10



Over the Water to Charley



Constancy



44
Anson's Voyage



Dame Francois



Da Capo

The Country Bumpkins



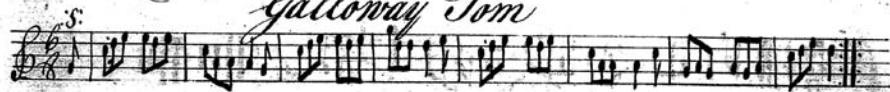
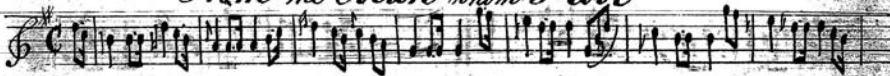
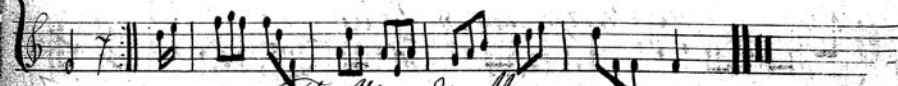
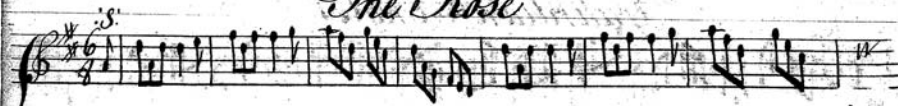
45

Gen. Washington's March



The College Hornpipe



Successful Campaign*Galloway Tom**From the Man whom I Love**The Rose**The Vicar & Moses**Peggy Bann*



17

Brisk *Well a' to Kelso go*

Gracefull mov'd.

Jenny Topsy

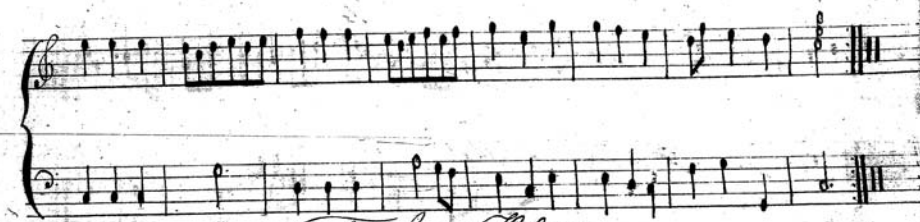
18

Awray to the field

Serenade

Foots Minuet

89

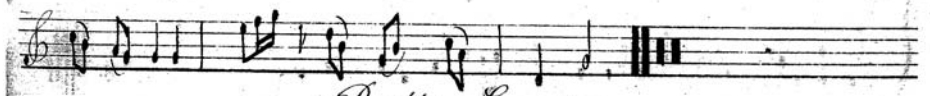
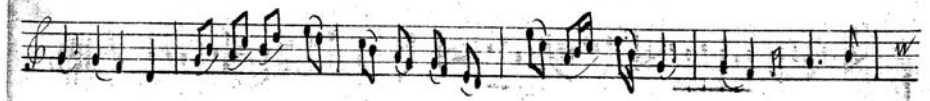
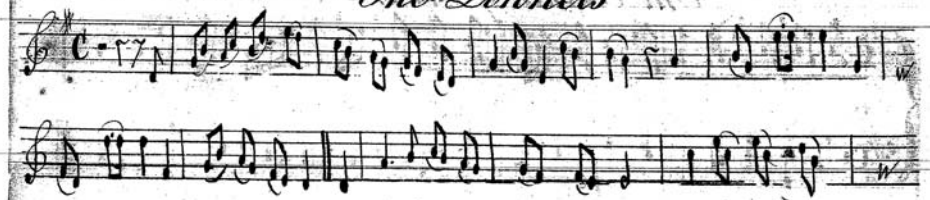


'Tis best Kissing



10

The Linnets

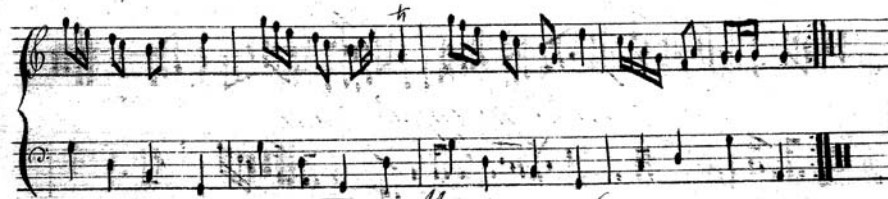
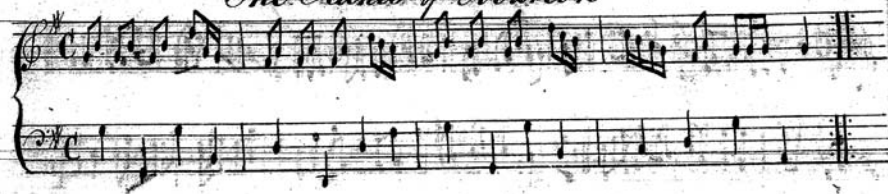


Betty Land



The Rakes of Marlow

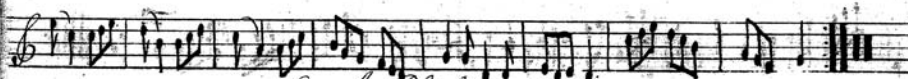
24



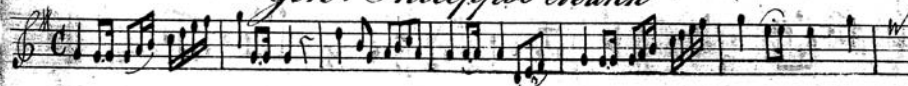
The Morning Dance



Margate Assembly

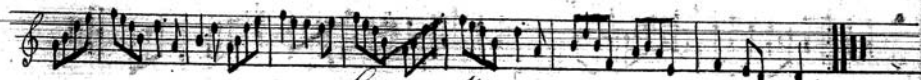


Gen. Philipps's March



The bottom of the Punch Bowl

23



Logan Water

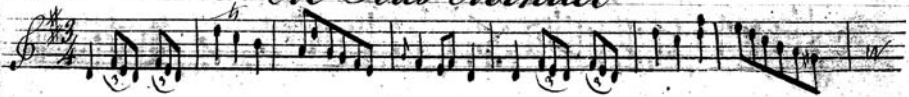


Clifton Springs

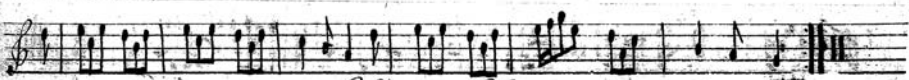


24

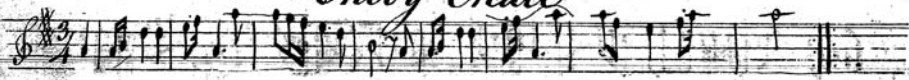
M. Pitts Minuet



The Ragged Sailor



Cherry Chace



Prince Williams Return

25



Gen. Losbergs March

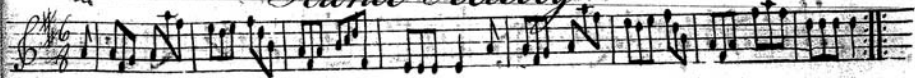


Gen. Charos March

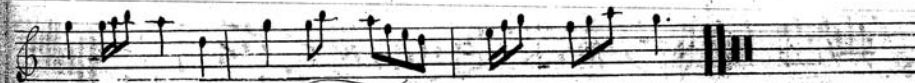


26

Rural Felicity



Lads and Lasses



Peltons Gavot



La Nanione

27



Mrs Bakers Hornpipe

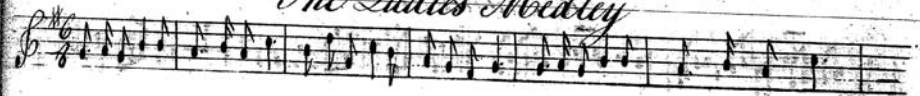


The Brick Makers



28

The Ladies Medley



Continued

29



30

Continued



Primo *Handel's Clarinet* 31

Secundo

This page contains a handwritten musical score for a piece titled "Handel's Clarinet". It is marked "Primo" and "Secundo". The score is written on six staves. The first two staves are for the Clarinet, and the remaining four staves are for the Piano accompaniment. The music is in G major (one sharp) and common time (C). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score concludes with a double bar line.

32 *A plague of those Menches*

I'd rather live here

This page contains a handwritten musical score for a piece titled "A plague of those Menches". It is marked "32". The score is written on six staves. The first two staves are for the vocal melody, and the remaining four staves are for the Piano accompaniment. The music is in G major (one sharp) and common time (C). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score concludes with a double bar line.

Tantara huzza

38



Poor Belia

34



Soldiers Joy

35



Moon shine



Farewell to Country Friends



36

Peace upon a trencher



Highland Laddie



Kie to Cambridge



The Wild Fisherman

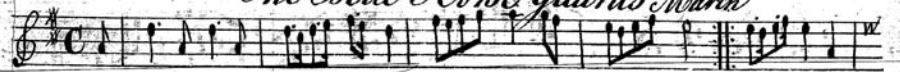
37



Yellow haired Laddie



The Blue Horse Guards March

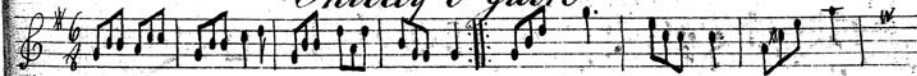


38

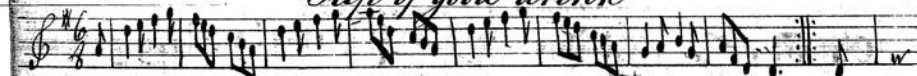
The black Joke

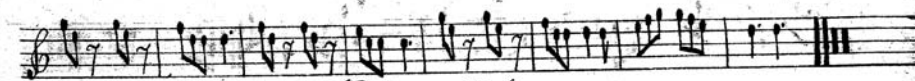
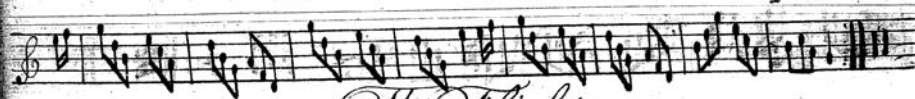
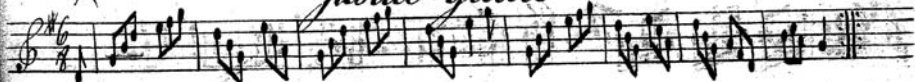
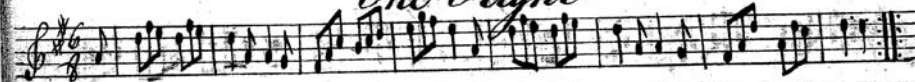
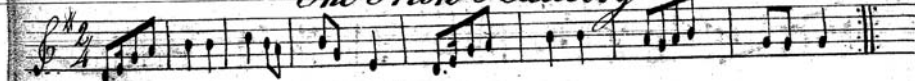


Shilley O Quire



Sup of good drink



Love for ever*Under the Blankets**Hebridean Dance**Justice Giddle**The Flight**The Irish Hautboy*

Larry Grogan



Billy's Jig



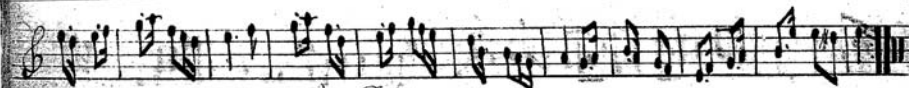
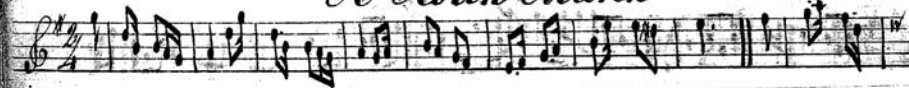
Lirrondale



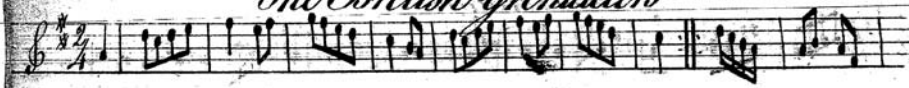
Stewards Rant



A Scotch March



The British Grenadiers

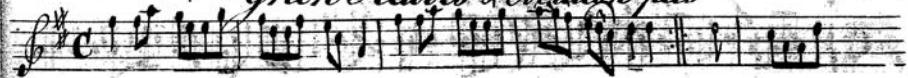


Gen^l Kniphousens March

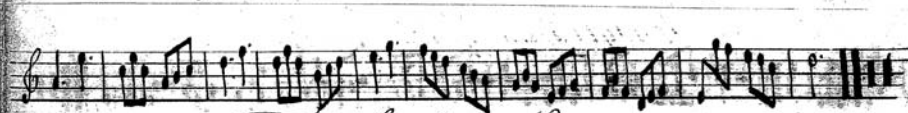
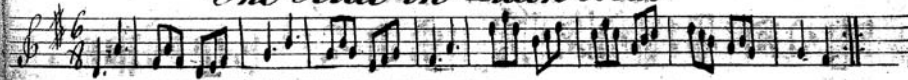
Pennsylvania quick March



Green Leaves & Mountain pines

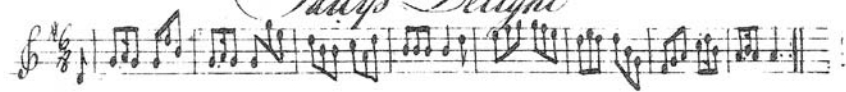
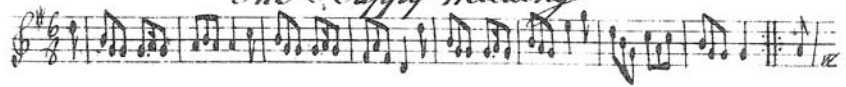
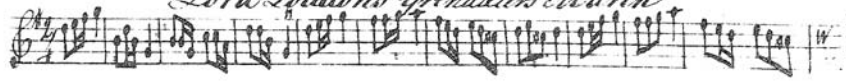


The Letter in Queen Mab



Thro' the Wood Laddie



Patty's Delight*The Happy Wedding**Lord Loudon's Grenadiers March**The Early Horn*

Captain Strong

47



Galloping Dreamy Dun

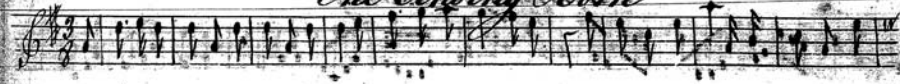


The Reconciliation



The Echoing Horn

48



Circus



Women and Wine

49



Nancy Darwins Hornpipe



50

Gen. Weynes March



Black Noddy

51



52

Granunveal



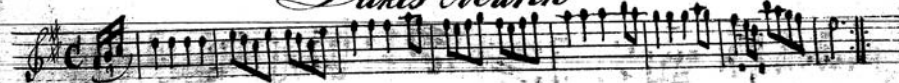
Asian Camp



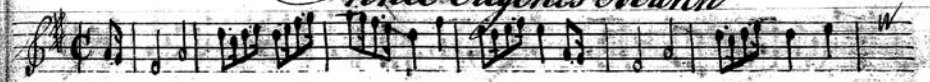
Lord Kinnaird's Reel



Dukes March



Prince Eugene's March

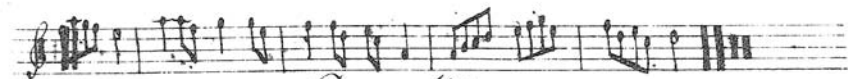


The Georgia Grenadiers March

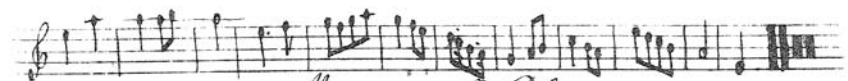
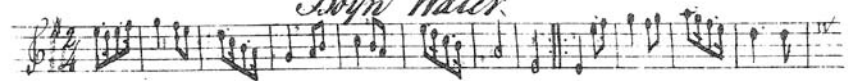


Love in a Village

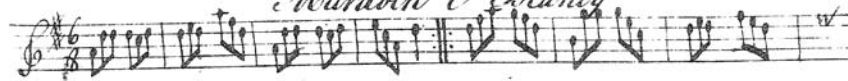
55



Boyn Water



Murdoch O'Blaney



56

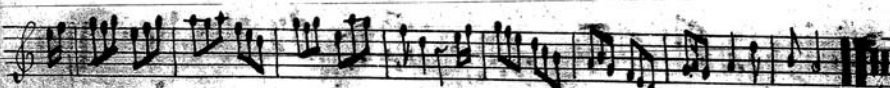
Logan Water a dead March



The Grand Parade

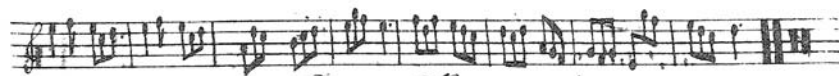
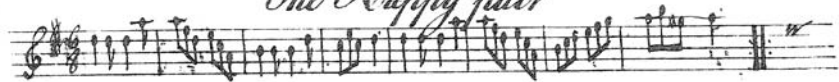


Campbell's Frolick



The Happy pair

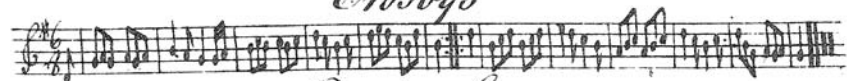
57



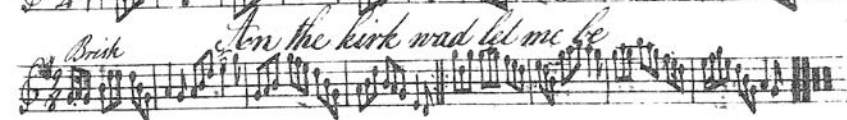
Bonny Kate



Crosby's

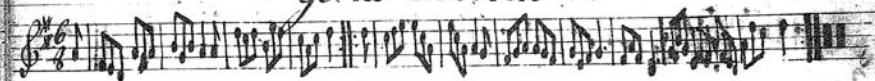


Barley Sugar

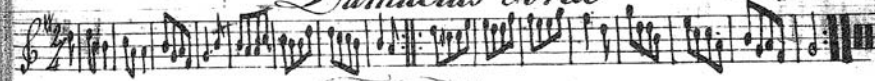


58

Ye ho Dobbin



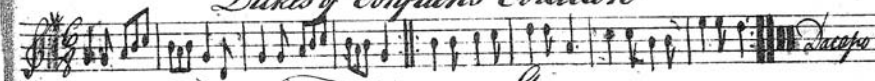
Damaclus Abria



The Ticket



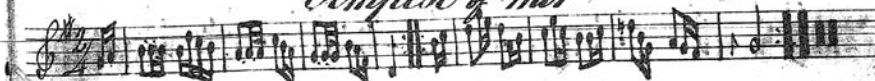
Dukes of Conflans Cotillion

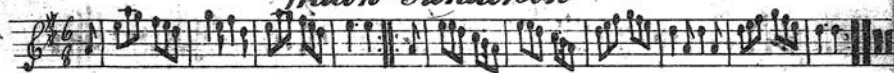
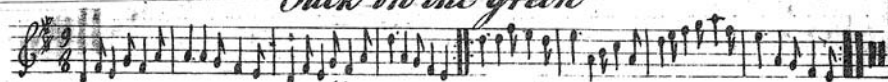
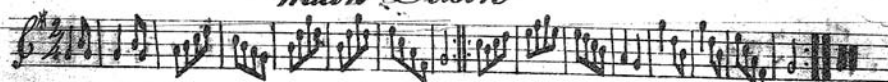
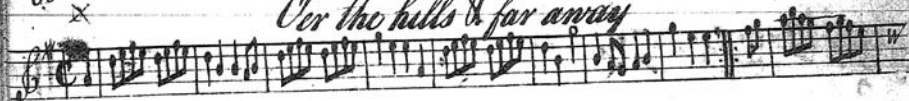
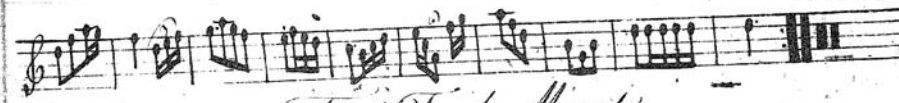


Tristram Shandy



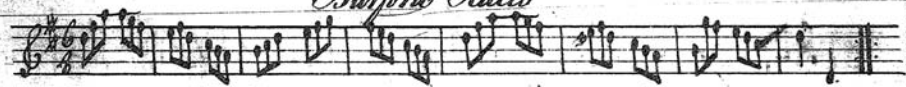
Tempest of War



Widow Sanderson*Tack on the Green**Maidens Gallop**Barrets Fancy**Country Dance**Widow Dixon**Over the hills & far away**The Huntsmans Delight**First Turks March*

Burford Races

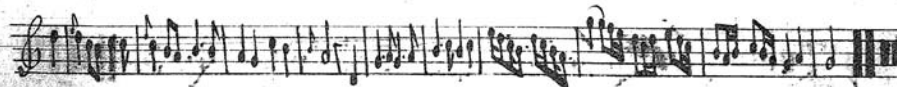
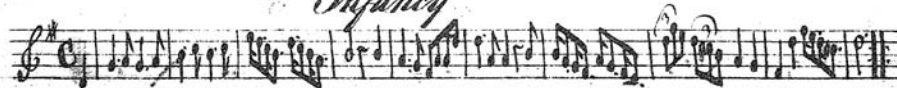
61



Lads of Dance



Infancy



62

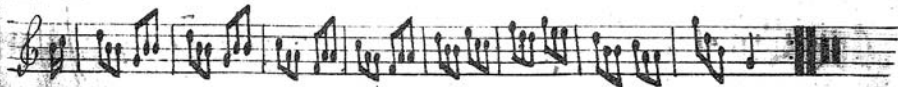
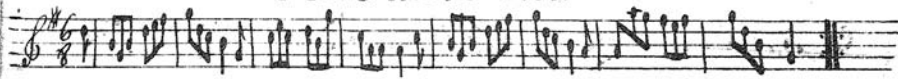
Country Frolic



Black Dance



Hare in the Corn



Linky Lanky

63



The Fly

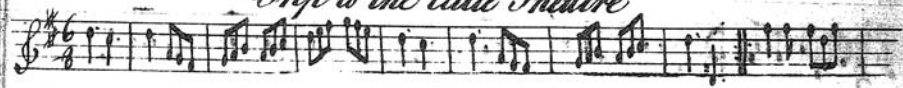


Bonny Lass of Aberdeen

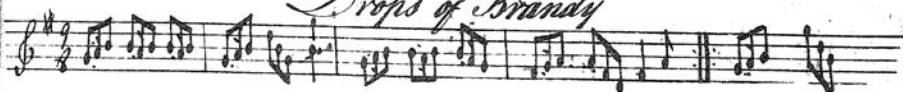


64

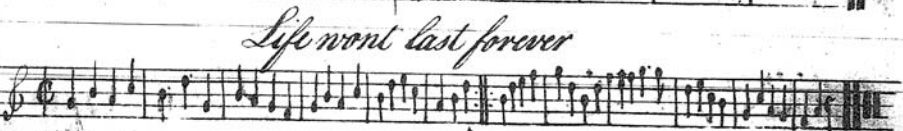
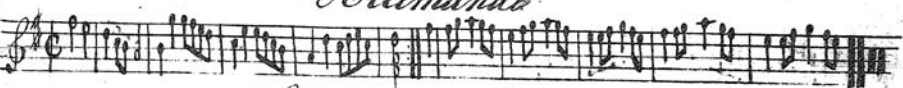
Trip to the Little Theatre



Drops of Brandy

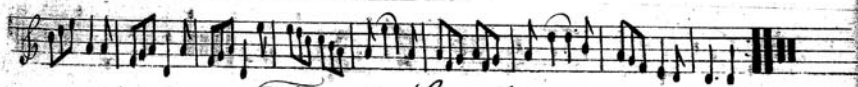
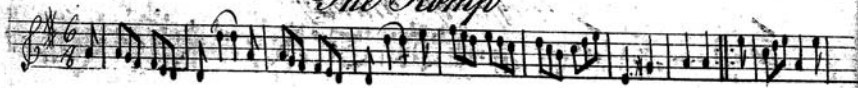
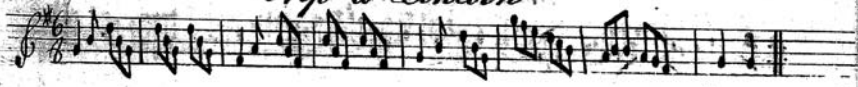
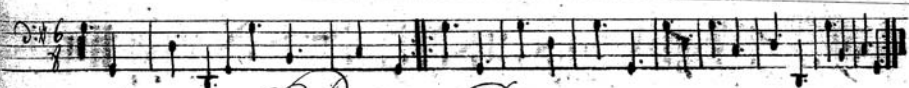
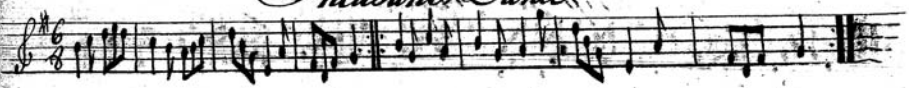


Allmande



Life wont last forever



Lady's best knot*The Romp**Trip to Lincoln**Chimes**So merrily dance the Quakers**Pheasant's Dance*

The Highland March

67



Cauling of the Heens



Petticoats Loose

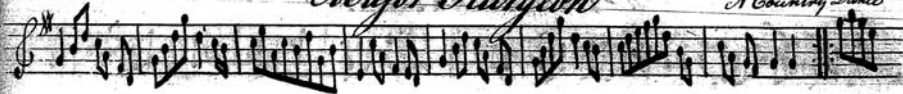


68

x

Major Sturgeon

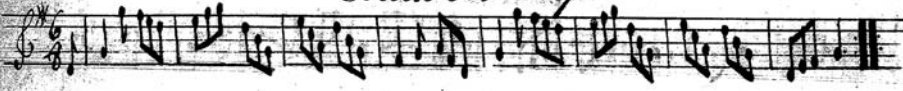
A Country Dance



Andrew Cary



Bath Medley



Panzer's March

69



Liberty Boys

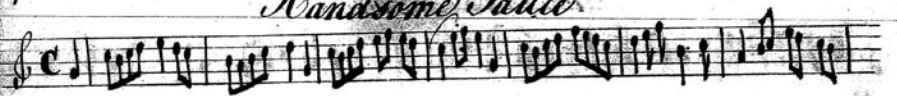


The Militia March

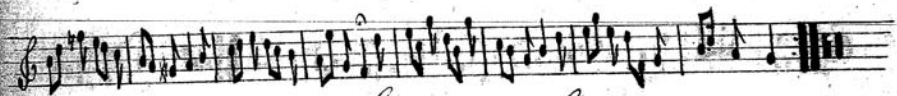
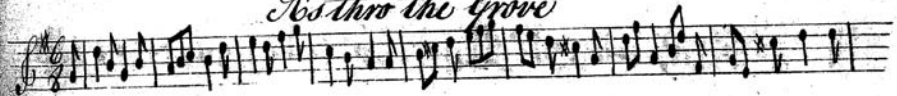


70

Handsome Lattie



As thro' the Grove

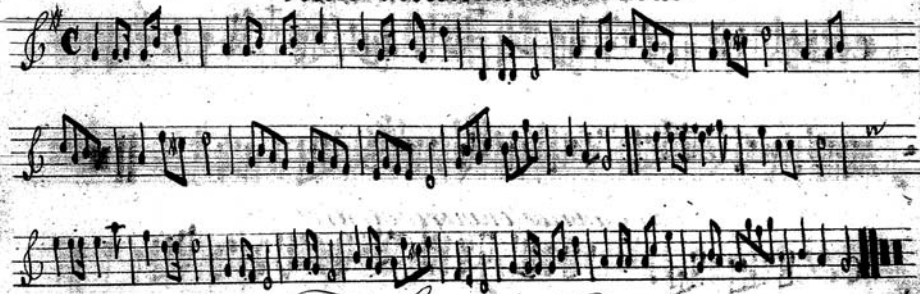


Young Stephen a Shepherd

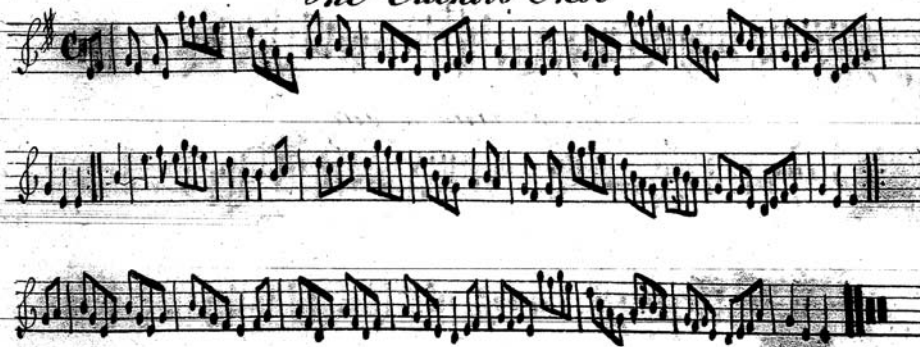


Prince Ferdinands March

73

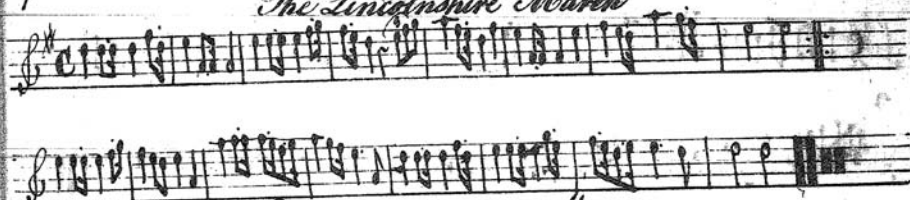


The Cuckoo's Nest

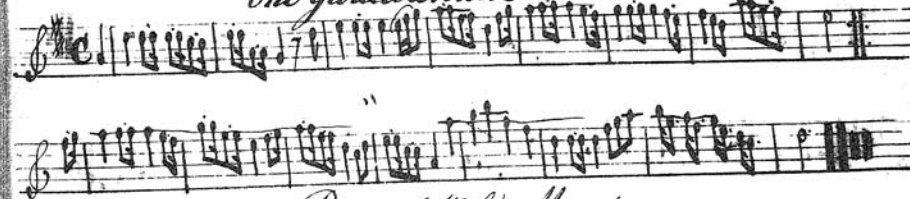


72

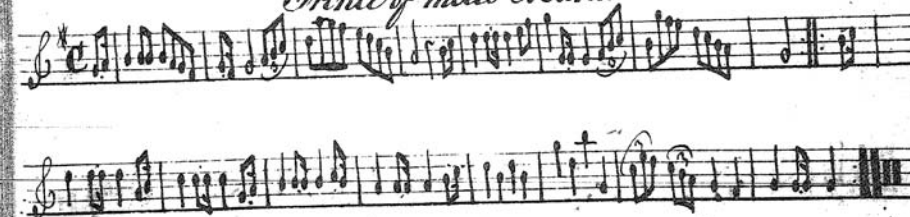
The Lincolnshire March



The Gloucestershire March



Prince of Wales' March



Gallant Sailor 73

The Man in the Moon

Scots Hall

Gallant Sailor 73

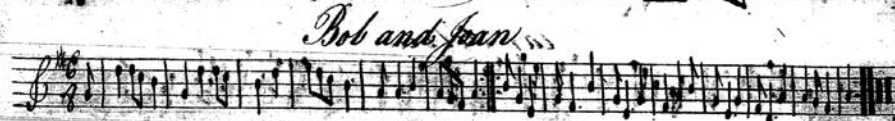
The Man in the Moon

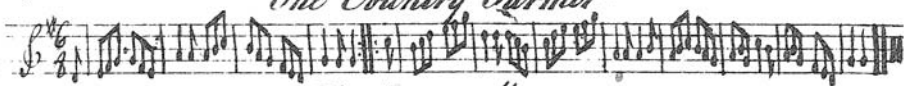
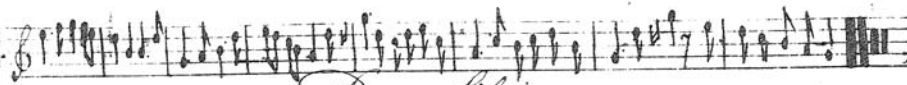
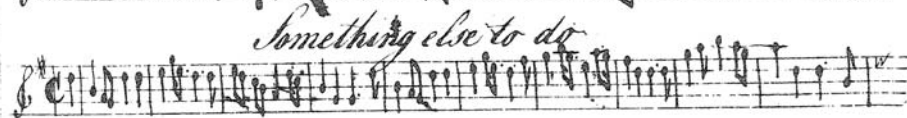
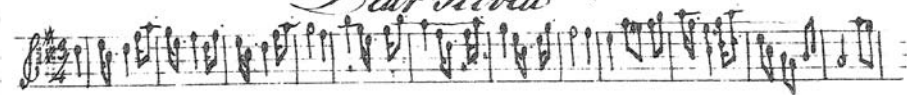
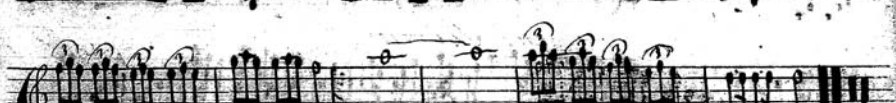
Scots Hall

Hearts of Oak



Stephen of the hill



The Country Farmer*The Essex March**Something else to do**Dear Silvia**Primo**Isana's March**Secundo*

Primo

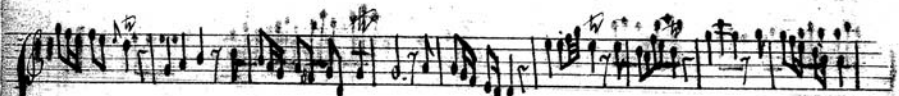
Dead March in Sad



Secondo



German Flutes



Violins



Continued



For Flutes

Violins



Miss Hedges' Minuet



Charming Phillis



Handel's Water piece



Continued.



Continued

Handwritten musical score for 'Continued'. It consists of four staves. The first two staves are a grand staff with a treble and bass clef. The third and fourth staves are single staves with a treble clef. The music is written in a single system. There are various musical notations including notes, rests, and dynamic markings like 'P' (piano) and 'tr' (trill). The paper is aged and shows some staining.

The Feathers

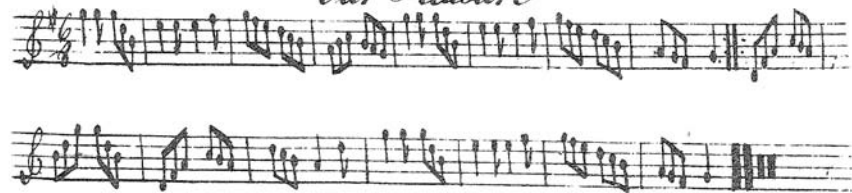
Handwritten musical score for 'The Feathers'. It consists of two staves, both with a treble clef. The music is written in a single system. There are various musical notations including notes, rests, and dynamic markings. The paper is aged and shows some staining.

Primo

Dead march in Necropsy

Secundo

Handwritten musical score for 'Dead march in Necropsy'. It consists of six staves. The first two staves are a grand staff with a treble and bass clef. The next two staves are single staves with a treble clef. The last two staves are single staves with a bass clef. The music is written in a single system. There are various musical notations including notes, rests, and dynamic markings like 'P' (piano) and 'tr' (trill). The paper is aged and shows some staining.

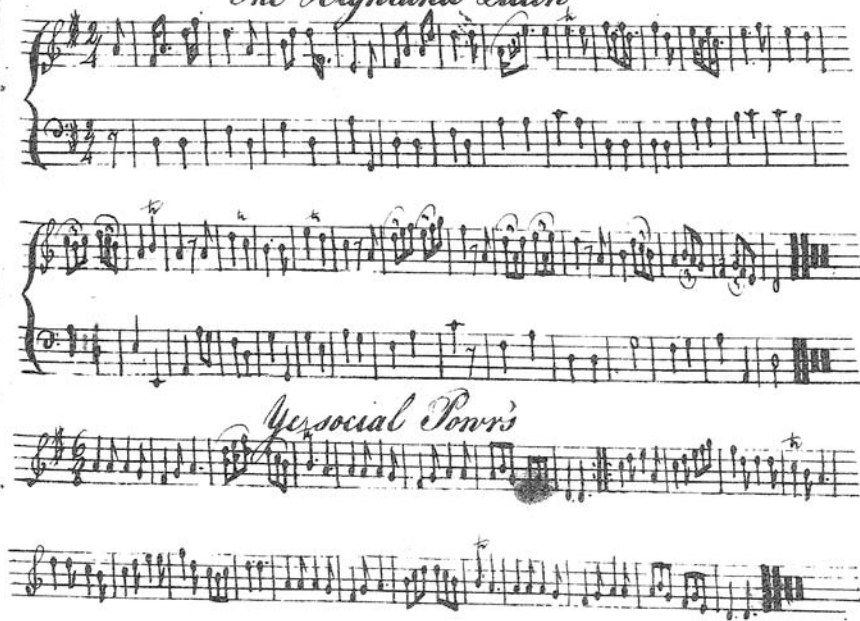
Air in Breadne*March in Judas Maccabeus**Berg's Minuet**Our Pleasure*

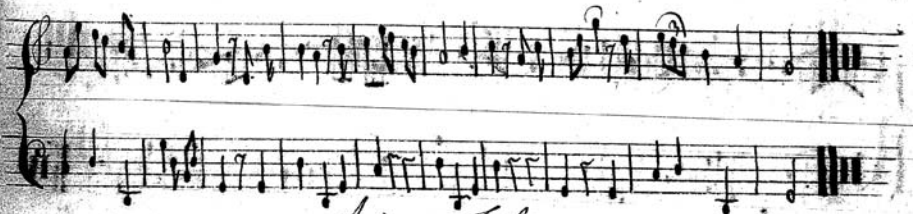
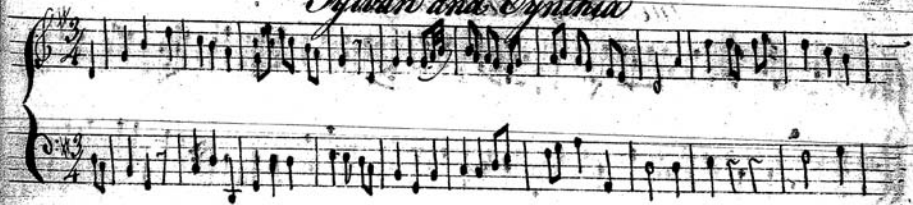
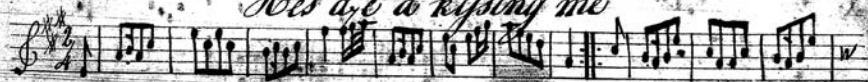
A Soldier I am for a Lady

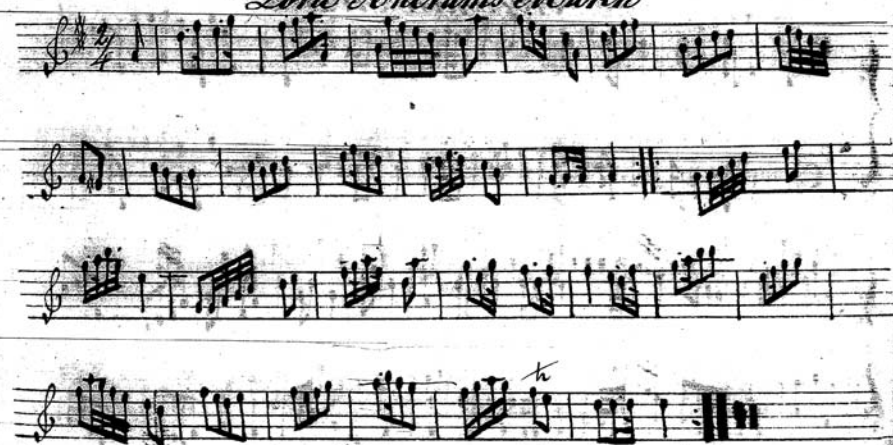


Continued



For me my Fair*The Highland Queen*

Sylvan and Cynthia*Air de Julia**Poor old Tary**It's a-e a kissing me*

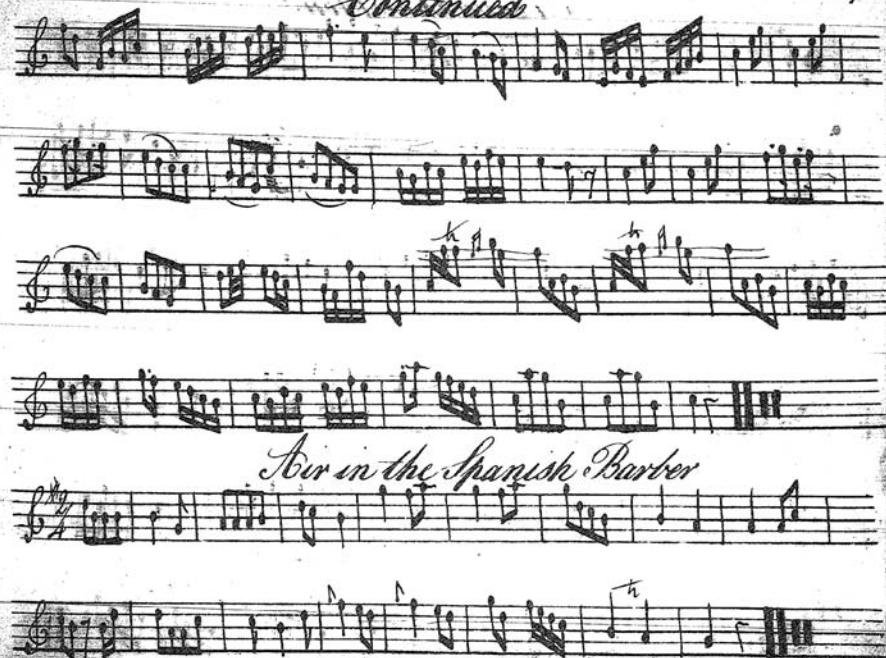
Dorsetshire March*Lord Ancreams March**Air in the Crotic*

New Coldstream March



March on the Desert



Sestinis Rond*Continued*

No flower that blows



How oft Louisa



Maggie Lawder With Variations



Continued



Continued*Minuet de la Cour*

Emericks Federal March



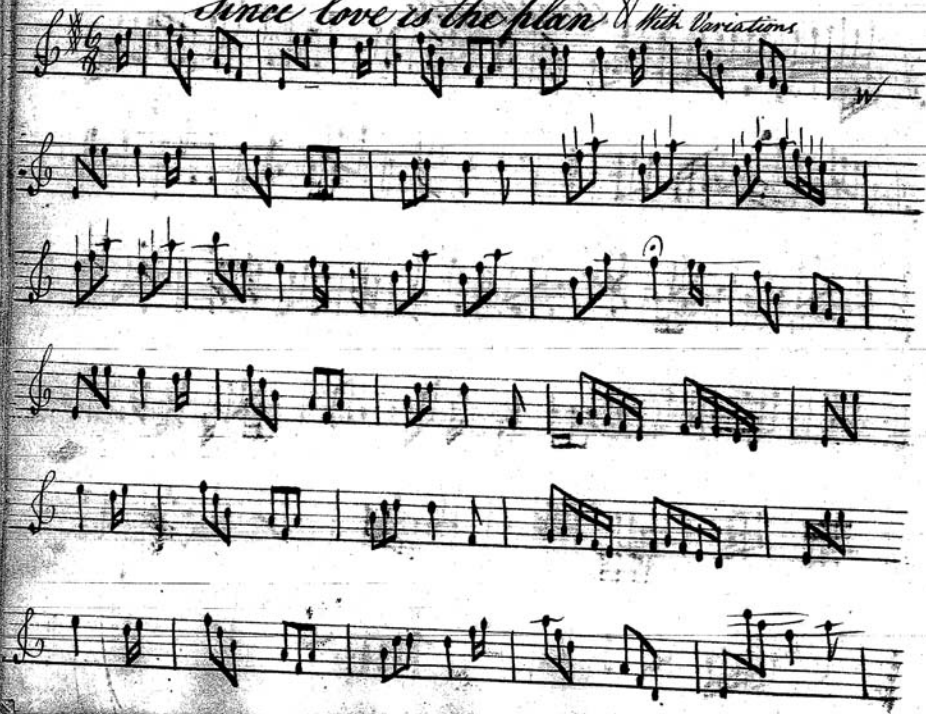
Continued



*Slow**Continued*

Flauto Primo *A. Medley**Continued*

Continued*Continued*

Since love is the plan & With Variations*Continued*

Continued*Continued*

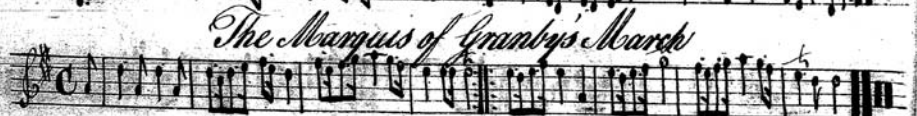
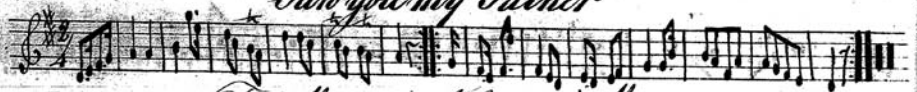
Whilst with village maids I stray



Continued



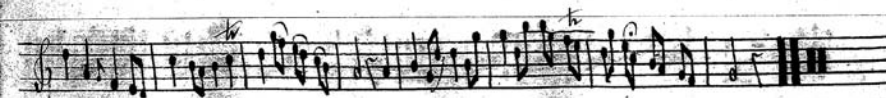
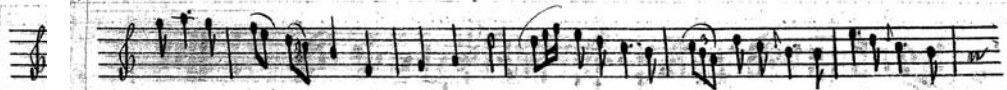
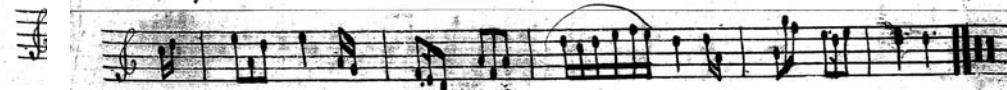
Fisher's Minuetto*La Dulle Margue*

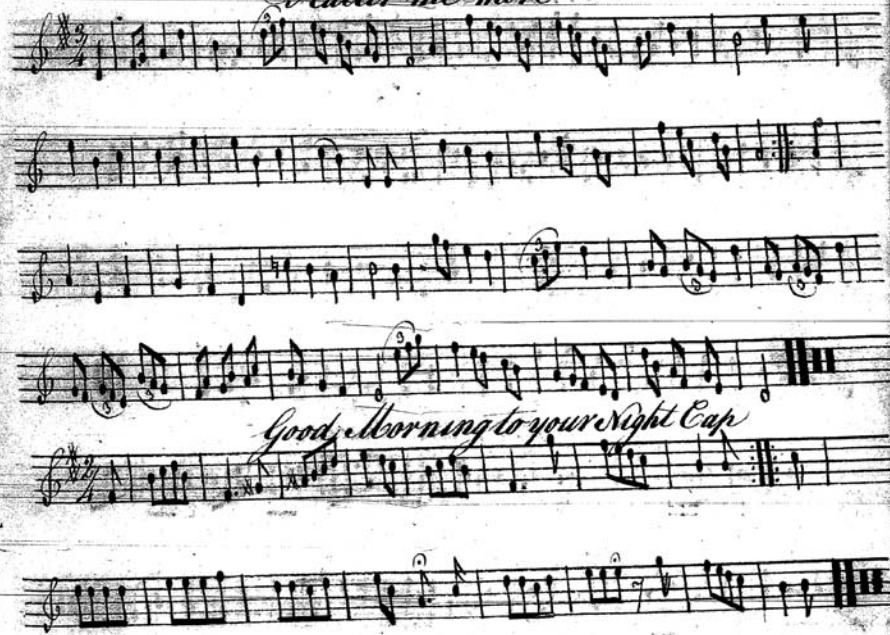
Cast my Love*Harvest Home**God save the King**Miss Bowles's Minuet**Britons strike home**Saw you my Father**The Marquis of Granby's March*

Cupid's Recruiting Serjeant*My fond Shepherds**Ye Chearful Virgins**I do as I will with my Swain**Tommy and Nanny*

Sweet Melly O*Thou soft flowing Avon**My bliss too long**Water parted from the Sea**Fair Hebe*

Sweet Robin*Continued**Melridge's Allemand*

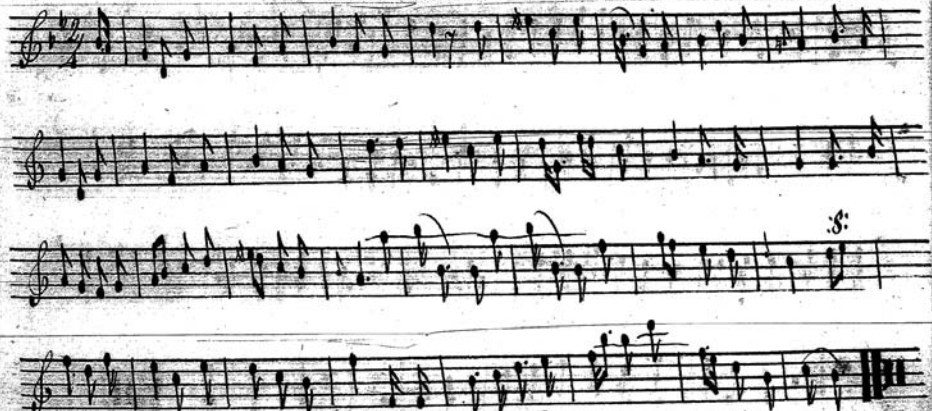
Vainly now ye strive*Marionets**Ye fair poppyd**Plato's Advice**From the East breaks the Morn*

The Miller*Flatter me more*

The Howards and the Horn*The Howards and the Horn*

The Rose and Thorn

133

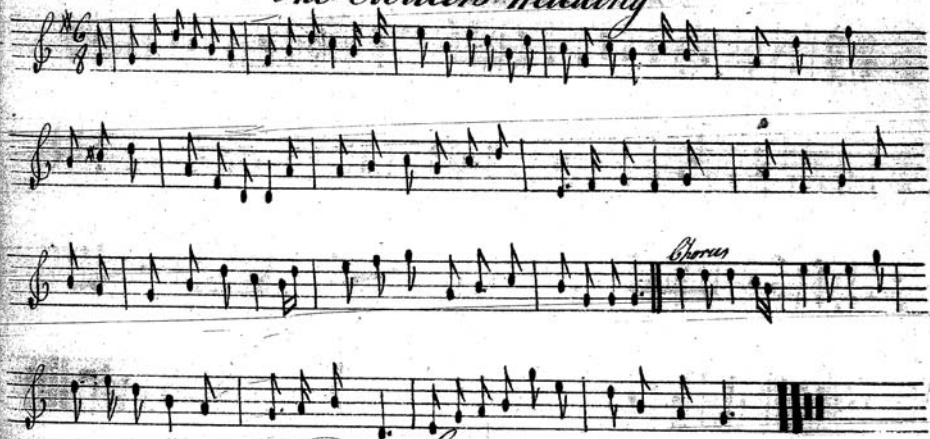


William at Cave



134

The Millers Wedding



The Storm

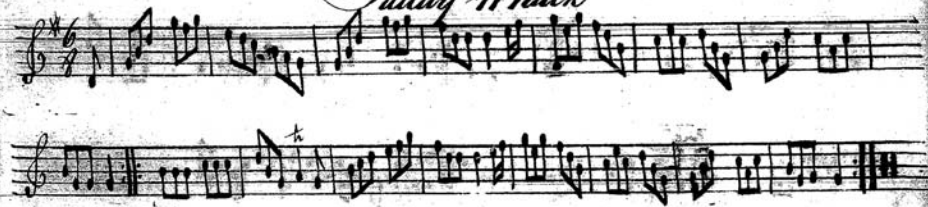


Come Hous Brother Sportsman

135

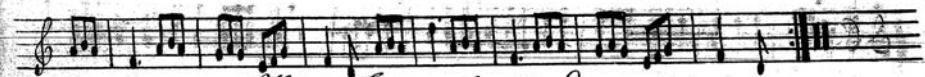


Paddy Whack



136

The Four Seasons



How Imperfect is Expression



Malbrook

137



138

Jove in his Chair

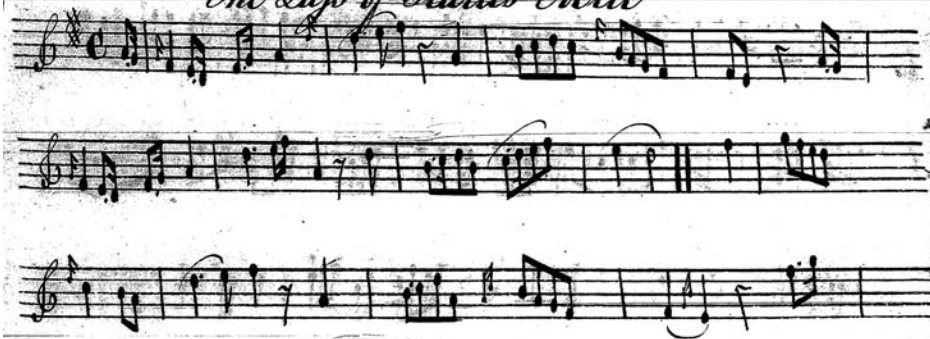


Belle Cathrine



The Lass of Peaties Mill

139



The German Span



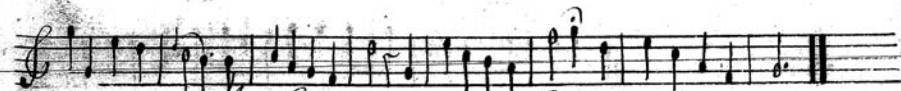
140

Drink to me only

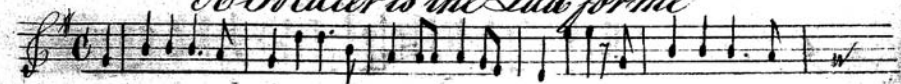


I lock'd up all my Treasure

141

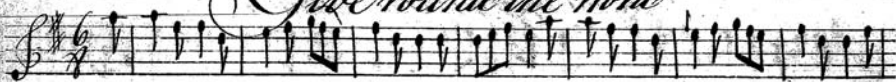


A Soldier is the Lad for me



142

Give round the Word



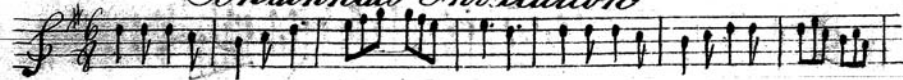
Kiss me now or Never



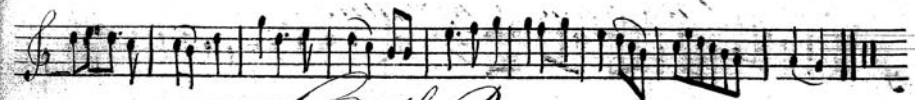
The Happy Bacchanalain



Britannias Invitation



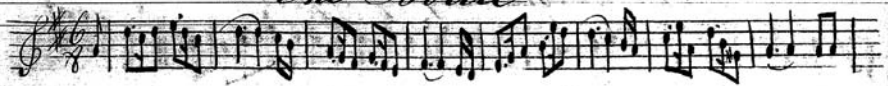
Colin and Phyllis



Castle Berry



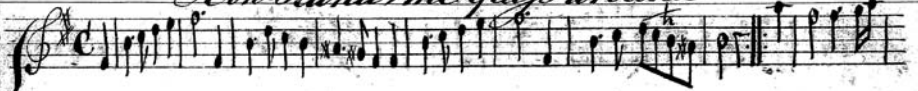
The Bottle



The Court of Vauxhall



Now stand the Glass around



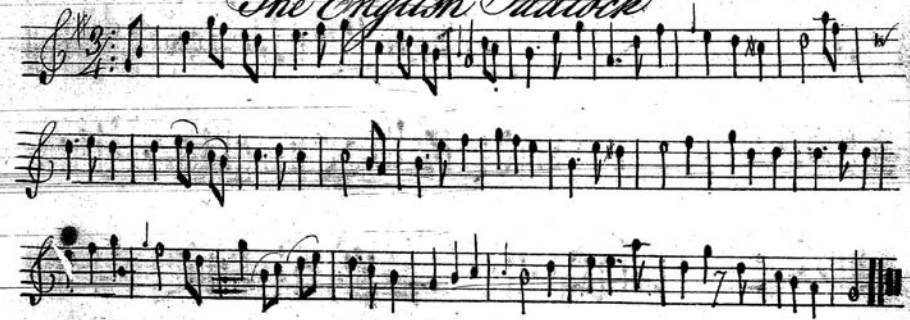
Here's to the Maiden of bashfull Fifteen



Polly



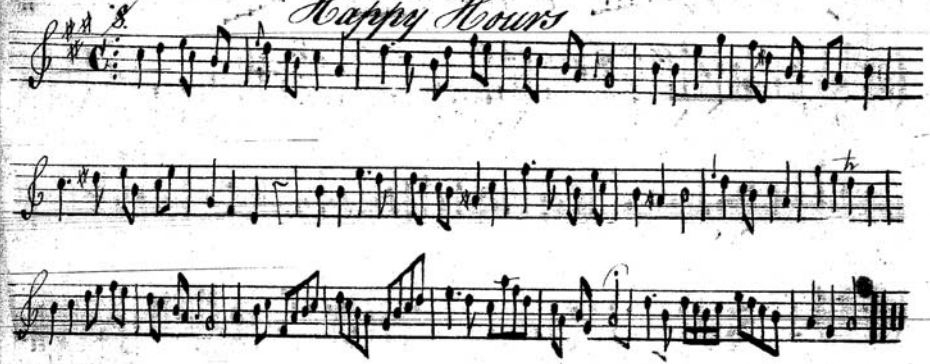
The English Padlock



The Husky Night



Happy Hours



The Masquerade Minuet

149



150

Why heaves my fond Bosom

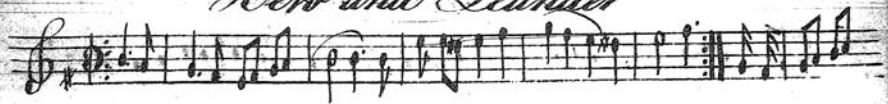


Ye Nymphs and Swains

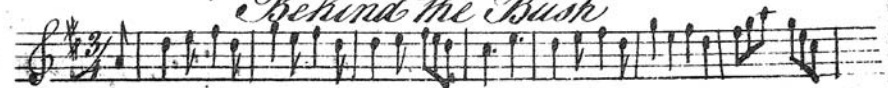


Hero and Leander

157



Behind the Bush

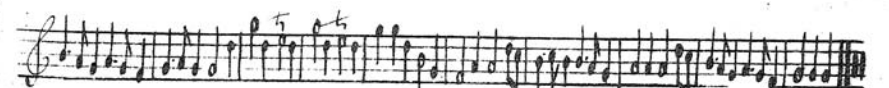
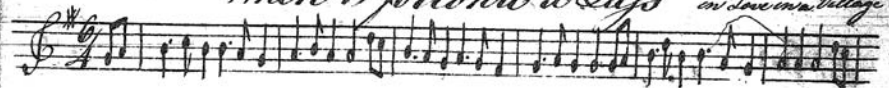


Susan's Favourite



152

When I Follow'd a Lads in Love in a Village

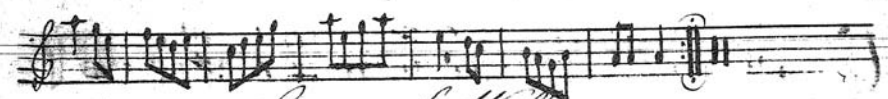


The Triumph of Bacchus

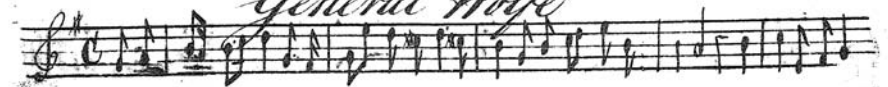


Pain would I have her

153

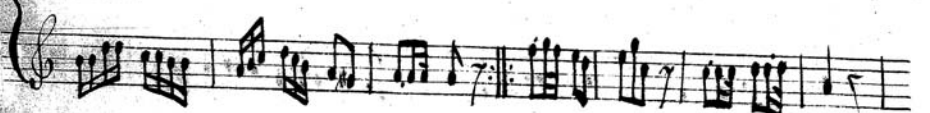


General Wolfe



154

The Presidents March



Continued

153

Birks of Endermay

154

Continued



Philadelphia March



156
158

